

## ABSTRACT

Title of Document:

ALMS FOR SOPRANO AND ORCHESTRA

Joel Pierson, Doctor of Musical Arts, 2014

Directed By:

Dr. Robert Gibson, School of Music

*Alms* is a song cycle for soprano and orchestra in four movements, using five poems by Edna St. Vincent Millay as text. The poems are *Alms*, *Afternoon On A Hill*, *Bluebeard*, *First Fig*, and *Second Fig*. Due to the brevity of *First Fig* and *Second Fig*, I set these poems as one movement. The instrumentation is 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, 4 percussion (including timpani), harp, piano, and strings.

I have been drawn to the poetry of Millay for many years, and have set a few of her poems in the past. While Millay was not a progressive in terms of poetic structure or meter, her subject matter was groundbreaking, and her works contain an alluring balance between modernism and tradition. This balance runs somewhat in parallel to my music, which maintains some semblance of tonal structure, while also venturing into more contemporary techniques. A product of the Jazz Age, I believe that some of Millay's artistic perspective has a home in my music, which relies on jazz harmony and shows great appreciation of early twentieth-century popular and art music.

The roots of this particular piece come from a desire to create a large orchestral work which has an underpinning of jazz harmony, but without most of the rhythmic or cultural associations that are attached to composing "jazz". I employ ninths, elevenths, and thirteenths, so typical of jazz, but not in terms of chord progressions moving by fifths or resolving with a conventional sense of voice leading. Much of the harmony is voiced without regard for the traditional hierarchy of tonal music, despite the fact that the chords and progressions themselves contain almost exclusively "tonal sounding" chords.

The purpose of composing this way is to create textures which are both unpredictable and contemporary, yet approachable by a listener who has little exposure to present-day art music. This is how I interpret the work of Millay - a modern artistic endeavor which still has roots in tradition.

ALMS FOR SOPRANO AND ORCHESTRA

By

Joel Pierson

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2014

Advisory Committee:  
Professor Robert Gibson, chair  
Professor Lawrence Moss  
Professor Martha Nell-Smith  
Professor James Ross  
Professor Mark Edwards Wilson

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## Instrumentation

Flute 1/2  
Oboe 1/2  
English Horn  
Clarinet 1/2  
Bass Clarinet  
Bassoon 1/2  
Contrabassoon

Horn in F 1/2/3/4  
Trumpet in Bb 1/2/3  
Trombone 1/2  
Bass Trombone  
Tuba

Percussion 1 (Suspended cymbal, Finger cymbals, Tam-tam)  
Percussion 2 (Tubular bells, Snare drum, Glockenspiel)  
Percussion 3 (Vibraphone, Bass drum)  
Timpani

Harp  
Piano

Soprano

Violin I  
Violin II  
Viola  
Cello  
Bass

## Texts

All poems by Edna St. Vincent Millay

### Afternoon On A Hill (3:40)

I will be the gladdest thing  
Under the sun!  
I will touch a hundred flowers  
And not pick one.

I will look at cliffs and clouds  
With quiet eyes,  
Watch the wind bow down the grass,  
And the grass rise.

And when lights begin to show  
Up from the town,  
I will mark which must be mine,  
And then start down!

### Alms (5:40)

My heart is what it was before,  
A house where people come and go;  
But it is winter with your love,  
The sashed are beset with snow.

I light the lamp and lay the cloth,  
I blow the coals to blaze again;  
But it is winter with your love,  
The frost is thick upon the pane.

I know a winter when it comes:  
The leaves are listless on the boughs;  
I watched your love a little while,  
And brought my plants into the house.

I water them and turn them south,  
I snap the dead brown from the stem;  
But it is winter with your love,  
I only tend and water them.

There was a time I stood and watched  
The small, ill-natured sparrows' fray;  
I loved the beggar that I fed,  
I cared for what he had to say,

I stood and watched him out of sight:  
Today I reach around the door  
And set a bowl upon the step;  
My heart is what it was before,

But it is winter with your love;  
I scatter crumbs upon the sill,  
And close the window, - and the birds  
My take or leave them, as they will.

### Bluebeard (6:30)

This door you might not open, and you did;  
So enter now, and see for what slight thing  
You are betrayed... Here is no treasure hid,  
No cauldron, no clear crystal mirroring  
The sought-for truth, no heads of women slain  
For greed like yours, no writhings of distress,  
But only what you see... Look yet again -  
An empty room, cobwebbed and comfortless.  
Yet this alone out of my life I kept  
Unto myself, cobwebbed and comfortless.  
Yet this alone out of my life I kept  
Unto myself, lest any know me quite;  
And you did so profane me when you crept  
Unto the threshold of this room to-night  
That I must never more behold your face.  
This now is yours. I seek another place.

### First Fig / Second Fig (8:00)

My candle burns at both ends;  
It will not last the night;  
But ah, my foes, and oh, my friends -  
It gives a lovely light.

Safe upon the solid rock the ugly houses stand;  
Come and see my shining castle built upon the sand!

## Afternoon On A Hill

composed by Joel Pierson  
text by Edna St. Vincent Millay

**Rubato** ♩=60

Oboe 1/2

English Horn

Clarinet in Bb 1/2

Bass Clarinet in Bb

Bassoon 1/2

Contrabassoon

Horn in F 1/2

Horn in F 3/4

Suspended Cymbal

Tubular Bells

Vibraphone - motor off throughout

Bowed

Harp

D C# B / E F# G A

D C Bb / Eb F G Ab

Soprano

I will be the glad - dest thing un - der the sun!

Violin I

Violin II

Viola

Violoncello

Contrabass

**♩=60**

*p*, *mp*, *mf*, *pp*, *f*, *unison*, *divided*



14 **B**

Fl.

Ob.

Eng. Hn.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 3

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo:

mp

3

Quasi-solo

mp

sf

3

1.

mp

mp

mp

D C# B / E F# G A

p

sf

3

I will look at cliffs and clouds with quiet eyes.

**B**

Everyone

mp

sf

3

divided

Everyone

mp

sf

3

divided

Everyone

mp

sf

3

divided

All

mp

sf

3

All

mp

sf

3



21

1.

**C** Rubato

Rall.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Perc. 1

Perc. 3

Hp.

S.

Watch the wind bow down the grass and the grass rise. Hmm.

**C**

Vln. II

Vla.

Vc.

Cb.

add mutes

Muted

Quasi-solo

*mf*

*p*

*mp*

[illegible]

33 **E** Moving **Rallentando**

Fl. *f* 3 3 3 3 3 3 3 3 3 *p*

Eng. Hn.

Cl. *f* 1 3 3 3 3 3 3 3 3 *p*

B. Cl.

Cbsn.

Hn. *f*

Hn. *f*

Timp. *mp*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 2 mallets *mf*

Hp.

S. *f* I will mark which must be mine,

**E**

Vln. I *mf*

Vln. II *Unmuted* *mf*

Vla. *Unmuted* *mf*

Vc. *f* *mf*

Cb. *f*

37 **Slower**

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Perc. 1

Perc. 2 *mf*

Perc. 3 *p*

Hp. *mp*

S. *mf*

And then start down!

**F** **Rubato**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Solo violin *p non-vib*

Solo violin *p non-vib*

2 violas *p*

2 cellos *p*

2 basses *p*

Alms

composed by Joel Pierson  
text by Edna St. Vincent Millay

Vibraphone *Serene*  $\text{♩} = 80$  *motor off*  
*p*

Harp *D# / C# / B / E / F# / G# / A*

Piano *p*

Soprano *mp*  
My

Viola *Serene*  $\text{♩} = 80$   
*pp* *divided - no vib.* *mp*

Violoncello *pp* *mp*



Eng. Hn. **A** *legato*  
*mp* *p* *mf* *p*

Vib. *mp*

Pno. *mp* *mf* *mp*

S. heart is what it was be - fore, A house where peo - ple come and go;  
*pp* *mp* *p* *mf* *p*

Vla. *pp* *mp* *p* *mf* *p*

Vc. *pp* *mp* *p* *mf* *p*



Eng. Hn. **Slight Rall.** **A tempo**  
*mp* *mf*

Sus Cym. *ppp* *soft mallets*

Tub. B.

Vib. *p* *mf*

Pno. *p* *mf*

S. But it is win - ter with your love, The sa - shes are be - set with snow. I  
*mp* *p* *mp* *mf* *f*

Vln. I **Slight Rall.** **A tempo**

Vln. II *p no vib.* *mp* *mf*

Vla. *mp* *p* *mp* *mf*

Vc. *mp* *p* *mp* *mf*



36

B. Cl. *f* *mf* *mp*

Cbsn. *f* *mf* *mp*

Hn. *p* *mf* *p*

Hn. *p* *mf* *p*

Tbn. *f* *mf* *mp*

B. Tbn. *f* *mf* *mp*

Tba. *f* *mf* *mp*

Sus Cym.

Tub. B. *f* *mf* *mp* To S. D.

Vib. *f* *mf* *mp* To B. D. *let ring*

Hp. *f* *mf* *mp* *let ring*

Pno. *ff* *mf* *mp*

S. it is win - ter with your love, The frost is think u - pon the pane.

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *f* *mf* *mp* *divided in 2*

Vc. *f* *mf* *mp* *divided in 2*

Cb. *f* *mf* *mp* *unison* *divided* *low D if available*



46 **C** Fast ♩=150

B. Cl. *mf*

Sus Cym. *mf* *dum stick*

Pno. *mf* *or loud enough to be heard clearly*

**C** Fast ♩=150

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*







74

E

Fl.

ff

Ob.

ff

Cl.

ff

B. Cl.

Bsn.

ff

Tpt.

ff

Tpt.

ff

Tbn.

B. Tbn.

ff

Tba.

ff

Timp.

Sus Cym.

ff

S. D.

ff

B. D.

ff

Pno.

ff

S.

E

Vln. I

p

f

divided

Vln. II

p

f

divided

Vla.

p

f

Vc.

Cb.

82 **F**

Fl.

Cl.

B. Cl.

Cbsn.

Sus Cym.

S. D.

B. D.

Pno.

S.

I wa - ter them and turn them south,

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*pizz.*



85

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

Sus Cym.

S. D.

B. D.

Pno.

S.

I snap the dead brown from the stem;

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

Fl.

Cl.

B. Cl.

Cbsn.

Sus Cym.

S. D.

B. D.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

But it is win - ter with your love,



91

Fl.

Cl.

B. Cl.

Cbsn.

Sus Cym.

S. D.

B. D.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I on - ly tend and wa - ter them.

94 **G**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Sus Cym.

S. D.

B. D.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*add 16th notes wherever you want to.*

*add 16th notes wherever you want to.*

*arco*

*arco - divided*

*arco - divided*

*arco - divided*

*arco - divided*

*if possible, if not - 8va*

There was a time I stood and watched The small,

103

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Sus Cym.

S. D.

B. D.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ill - nat - ured spar - row's fray; I loved the beg - gar that I fed,

110

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Sus Cym.

S. D.

B. D.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Tub. B.

To Vib.

I cared for what he had to say,

121

**H** Slow  
1. *legato*

Ob. *mp* *legato*

Eng. Hn. *mp* *legato*

B. Cl. *mp* *legato*

Bsn. *mp* *legato*

Hp. *p*

S. *p*

**H** Slow  
I stood and watched him out of sight: To-day I reach a round the door And set a bowl upon the step; My heart is what it was be-fore, divided - no vib.

Vla. *pp* *divided - no vib.*

Vc. *pp*

**I Tempo I**

130

B. Cl. *mp*

Vib. *motor off* *p*

Pno. *p*

Vln. I *I Tempo I*

Vln. II

Vla. *mp*

Vc. *mp*

Cb.



**J**

137

B. Cl. *pp* *mp* *p* *mf* *p* *mp* **Slight Rall.**

Vib. *mp* *p*

Pno. *mp* *p*

S. *mp* But it is win - ter with your love; I scat - ter crumbs u - pon the sill, And close the

Vln. I **J**

Vln. II

Vla. *pp* *mp* *p* *mf* *p* *mp*

Vc. *pp* *mp* *p* *mf* *p* *mp*

Cb. *unison, non-vib.* *mp* **Slight Rall.**



**A tempo** **Rallentando**

146

B. Cl. *mf*

Vib. *mf*

Pno. *mf*

S. win - dow, and the birds May take or leave them, as they will.

Vln. I **A tempo** **Rallentando**

Vln. II

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*



Bluebeard

composed by Joel Pierson  
text by Edna St. Vincent Millay

With a pulse ♩=100

**A**

Bassoon 1/2

*p* *p* *p* *p* etc...

Cup mute

Trombone 1/2

*p* *p* *p* *p* etc...

Bass Trombone

*mp*

Timpani

E / G / C#

Finger Cymbals

*mp*

Glockenspiel

D / C# / B / E / F# / G# / A

Harp

*mf*

Piano

*mp*

Soprano

*p*

This door you might not o - pen, and you did;

Violin I

With a pulse ♩=100

*p* *divided* *\*gliss*

**A**

*Rallentando*

Bsn.

*sp*

Tbn.

*sp*

B. Tbn.

*mp*

Timp.

F. Cym.

Glock.

Hp.

*sp*

Pno.

*mp*

S.

So en - ter now, and see for what slight thing You are be - trayed...

Vln. I

**B** *Rubato*

Eng. Hn.

*1. mp*

Cl.

*mp*

B. Cl.

*mp*

Bsn.

*1. mp*

Vib.

*motor on*

Hp.

*mp*

G# to G

G to G#

S.

Here is no treas - ure hid, No cauld-ron, no clear cry-stal mir-ror-ing

**B** *Rubato*

Vln. I

*unison* *tr* *Accelerate* *Rallentando*

Vln. II

*pp* *mf* *f* *p*

Vla.

*pp* *mf* *f* *p*

Vc.

*pp* *divided* *unison* *mf* *f* *p*

Cb.

*pp* *mf* *f* *p*

35 **C** Tempo I

Fl. *p* *p* *p* etc...

Cl. *p* *p* *p* etc...

F. Cym.

Glock. *p*

Hp. *p*

Pno. *p*

S.

Vln. I **C** Tempo I

Vln. II *pp* *pp*

Vla. *pp*

Vc. *pp*

Cb. *mp*

==

43

Fl. *mp*

Cl. *mp*

B. Cl.

Bsn.

F. Cym.

Glock.

Hp.

Pno. *mp*

S. *p*  
The sought - for truth, no heads of wo - men slain

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *mp*

Cb. *p* *p*

49 **Rallentando**

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Hn. *mp* *mf* *p*

Hn. *mp* *mf* *p*

Tpt. *mp* *mf* *p*

Tpt. *mp* *mf* *p*

Tbn. *Open mp* *mf* *p*

B. Tbn. *Open mp* *mf* *p*

Tba. *mp* *mf* *p*

Timp. *p* *mf*

F. Cym.

Glock. *mf*

Hp. *mp* *mf*

Pno. *mf* *f* *p*

S. For greed like yours, No wri-things of dis - tress,

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mf* *mf* *p*

Cb. *mp* *mf* *p*



57 **D Rubato** **Tempo I** **Rubato** **Tempo I, but slower ♩=90**

B. Cl. *mp*

Bsn. *p* *> p etc...*

Hn. *mp*

Hn. 1. *mp* 2.

Tbn. *Cup mute p* *> p etc...*

B. Tbn. *muted mp* *muted*

Tba. *mp*

Vib. *mp*

Pno.

S. But on-ly you can see... Look yet a- gain An emp-ty room, cob-webbed and com-fort-less.

Vln. I **D Rubato** **Tempo I** **Rubato** **Tempo I, but slower ♩=90** *divided mp*

70 **E Rubato**

Fl. *legato*

Ob. *pp* 1. *legato*

Eng. Hn. *pp* *legato*

Cl. *pp*

B. Cl. 1. *legato* *pp*

Vib. *pp* *motor on*

S. *pp*

Yet this a-lone— out of my life— I kept un-to my-self, lest a-ny know me quite; Yet you did so pro-fane me when you crept— Un

**E Rubato**

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

==

84 **Very Slow** **F Tempo I, but slower ♩=90**

Fl. *pp*

Ob. *pp*

Cl. *p* 3

B. Cl. *p*

Bsn. *p* 3

B. Tbn. *p* *muted*

Tba. *p* *muted*

F. Cym. *p* *motor off*

Vib. *p*

Hp. *p*

Pno. *p* *mp*

S. 3

to the thresh-hold of this room to night

**Very Slow** **F Tempo I, but slower ♩=90**

Vln. I *p* *ppp* *p*

Vln. II *p* 3 *ppp* *p*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* 3 *p*

24

104 **Rallentando**

B. Cl. *mf*

Bsn.

Cbsn.

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p* *f*

F. Cym.

Glock. *f*

Vib. *f*

Hp. *ff* *mf*

Pno. *ff* *mf*

S. I seek a - no - ther place.

**Rallentando**

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



112 **H** *legato* **A Tempo**

Eng. Hn. *p*

Hp. *p*

Pno.

First Fig / Second Fig

composed by Joel Pierson  
text by Edna St. Vincent Millay

**First Fig - Moving - ♩=150**

Flute 1/2

Oboe 1/2

English Horn

Clarinet in Bb 1/2

Timpani

Glockenspiel

Vibraphone

Harp

Violin I

Violin II

Viola

*1. - legato*

*mp*

*accents continue...*

*1. - legato*

*mp* A / B / C / E

*accents continue...*

*soft mallets - let ring*

*mf*

*motor on*

*mp*

D / C# / B / E / F# / G# / A

*mf*

**First Fig - Moving - ♩=150**

*Solo - legato*

*mf*

*bowing simile (by beaming groups)*

*Solo - legato*

*bowing simile (by beaming groups)*

*mf*



**A**

Fl.

Ob.

Cl.

T.-t.

Glock.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*let ring*

*mp*

*1st desk*

*bowing simile (by beaming groups)*

*1st desk*

*divided*

*pp*

*pp*

10

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Hn.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Cl.

Bsn.

Hn.

Hn.

Tbn.

B. Tbn.

Glock.

Vib.

Hp.

S.

Vln. II

Vla.

Vc.

Cb.

My



**C**



[illegible]

[illegible]

39

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42 **E**

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Glock.

**E**

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

50

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

This musical score page contains measures 50 through 53. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The brass section includes Trombone (Tbn.), Baritone (B. Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time, with a key signature of one sharp (F#). Measures 50 and 52 are in 4/4 time, while measures 51 and 53 are in 6/4 time. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass section plays sustained notes, with the tuba and euphonium (B. Tbn.) playing a low, sustained note. The dynamic markings *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout the score.



But

60

**F**

Fl. *mp*

Ob. *mp*

Glock.

Vib. *mf*

Hp.

Pno.

S. *F* ah, my foes,

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* unison

Cb. *mp* unison

65

Fl. *mf*

Ob. *mf*

Glock.

Vib.

Hp.

Pno.

S. and oh, my friends.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

70

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tbn.

B. Tbn.

Tba.

T.-t.

Vib.

Hp.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*p*

*motor off*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

It gives a love - - -

76 **Rallentando**

Fl. 4 *f* *p*

Cl. 4 *p*

Bsn. *f* *p*

Hn. *mf* *p*

Hn. *f* *p*

Tpt. *mf* *p*

Tpt. *mf* *p*

Tbn. *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *mf* *p*

T.-t. *mf* *let ring To F. Cym.*

Glock. *mf*

Vib. *f* *p*

Hp. *f*

Pno. *f*

S. *f* ly light!

**Rallentando**

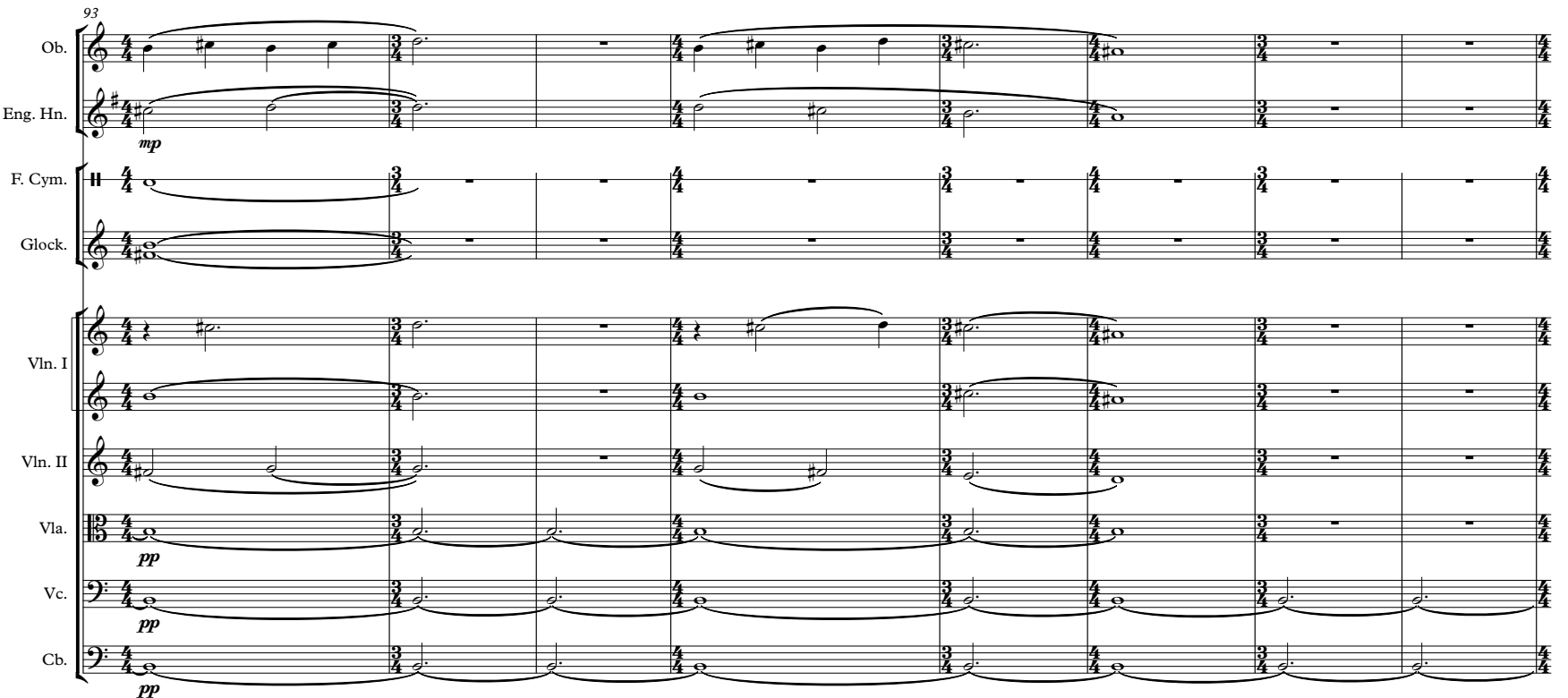
Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*





165 **J Slower - ♩=75**

S. Safe u - pon the rock ug - ly hous - es stand:\_\_\_\_\_

Vln. I *mp*

Vln. II *ord. mp*

Vla. *ord. mp*

Vc. *ord. mp*



173

B. Cl. *mf*

Vib.

S. Come and see me shine pa - lace on the sand!\_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp*



181 **K Moving - ♩=150**

Fl.

Cl. *legato until end mp*

T.-t. *let ring mp*

Glock. *mf*

Vib. *mp*

Hp. *mp let notes ring*

Pno. *mp*

185

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tbn.

B. Tbn.

Timp.

T.-t.

Glock.

Vib.

Hp.

Pno.

Vln. I

Vln. II

*legato until end*

*mp*

*p*

*legato until end*

*mp*

*mp*

*p*

*mf*

*mp*

*mp*



[illegible]

195

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tbn.

B. Tbn.

Tba.

Glock.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

199

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

204

1. 2.

*mf*

Fl.

Ob.

*mf*

Eng. Hn.

Cl.

*mf*

B. Cl.

*pp*

Cbsn.

*pp*

Hn.

*pp*

Hn.

*pp*

Tbn.

*pp*

B. Tbn.

*pp*

Tba.

*pp*

Timp.

*pp*

T.-t.

*p*

Vib.

Hp.

*p*

Pno.

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Cb.

*pp*



**Rallentando**

208

**M**

*mp*

Fl.

Ob.

*mp*

Eng. Hn.

Cl.

*mp*

T.-t.

Glock.

Hp.